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\$6/12 ISSUES

Hi and welcome to the 28th issue of HTT. Fan publications are currently enjoying a burst of creativity. There's SLIMETIME and EXPLOITATION REVIEW, both making impressive debuts in the last year, and old favorites that keep on keeping on like WET PAINT, SCAREAPHANALIA, VIDEO DRIVE-IN, and SUB-HUMAN. Now two gentlemen, who in the past published exemplary fanzines along with contributing to HTT, have returned to the fold. Dennis Fischer's BEWILDERBEAST always featured excellent outside contributions along with his expert analysis of the current genre fodder. Well, Dennis has returned with the first issue of a four issue limited series called SOME LIKE IT CHILLED. Contents include a Jeff Smith cover, a reprinted article by Brit director Michael (MARK OF THE DEVIL) Armstrong (which is where Dennis got the title for his zine), interviews with ROBOCOP director Paul Verhoeven and Joe Dante, movie reviews, and a comprehensive survey of genre movies released in 1987. Send \$10 for all 4 issues to: Dennis Fischer, 366 N. Spaulding Ave., Los Angeles, CA 90036. HIGHLY RECOMMENDED!

Next up is a good news/bad news situation. Donald Farmer has returned with SPLATTER TIMES #; that's the good news. The bad news is it's in the newsletter format so there's not nearly enough of it (a frequent complaint aimed at HTT I might add). Still, a little ST is better than none at all, so let's not complain too loudly. Issue 8 includes video reviews, a short piece on Camp video, and interviews with David (CREEPOZOIDS) DeCoteau and Lamberto Bava. Subs are \$6/6 issues and should be sent to: Donald Farmer, 154 Big Spring Circle, Cookeville, TN 38501.



HI-TECH TERRORS
#1

RESPONSIBLE
PARENTHOOD

CURSE OF THE SCREAMING DEAD (1982) MOGUL VIDEOTAPES
DIRECTED BY TONY MALDONOWSKI

Ever since George Romero's Living Dead films hit the screen, filmmakers from all over the world have been trying to ripoff their success. Very few have come close, so it should come as no surprise that COTSD misses by a country mile. Yet the formula of the dead returning to life to attack the living is such a good one that even a failure like this contains enough bright spots to prevent you from engaging the fast forward button too often. At times it is very reminiscent of CHILDREN SHOULDN'T PLAY WITH DEAD THINGS which is both a plus and a minus.

Three hunters and their female companions head out to a secluded part of the country to enjoy the pleasures of blowing away furry little creatures. One of the hunters, named Mel, has a few skeletons in his closet (he's a kleptomaniac) which causes the group quite a bit of trouble. As they make their way to the happy hunting grounds Mel discovers a diary that dates back to the days of the Civil War. Seems a Confederate general and his men were tortured and they vowed to return one day to exact their revenge. Well it doesn't take the brains God gave a box of rocks to see what's going to happen next. The theft of the diary is the catalyst for the General and the boys to return and spend the balance of the flick attacking everyone. After forty minutes of this, one of the brain damaged cases (the hunter named Wyatt) gets the bright idea of returning the diary. Instantly the Confederate dead guys head back to their graves.

The quality of this video is about as substandard as I've ever seen without wondering if I rented a bootleg. I don't blame Mogul because it appears like the film itself is the culprit. Audio is so poor at times that entire scenes are remedied useless because you can't understand a word anyone is saying. The film was shot on location in Maryland which aids the mood, but poorly composited day and night shooting (one of the actors asks a question in daylight and the other answers in darkness) keeps it from being sustained. The gore scenes are of the usual type- pull out the cow entrails and munch down on them in extreme closeup. The one risible detail here is the hilarious dubbing used for the zombies eating; it sounds like William Buckley having an orgasm.



At one point a local cop enters the fray and tries to convince everyone that the living dead are only corpses reactivated on puppet strings! He's eaten for his trouble. Finally the score by Charlie Barnett consists of a couple of themes played endlessly throughout the film. It'll have you climbing the walls.

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TERROR (1978) VIDEO CITY PRODUCTIONS
DIRECTED BY FRANCO PROSPERI

I'm not a big fan of films in the I SPIT ON YOUR GRAVE mode. Too many times the director and/or screenwriter uses this genre to vent their frustrations toward women (especially those whom are either independent or nubile or both). TERROR recreates the situations found in films like LAST HOUSE ON THE LEFT or even a film from the 50's such as DESPERATE HOURS where a house of innocent victims is invaded by the sleaziest of villains.

The film opens with a robbery which demonstrates the gang's brutality, as several innocent people are murdered. The three gang members' auto develops problems so they are forced to seek refuge at a villa in the country. At the villa they come across Sister Christina (Florinda Balkan) and her students. Of the three gang members, Aldo (Ray Lovelock) professes to the women that he's basically a good guy and he'll try and control the other two (Walter and Lino). Walter and Lino are portrayed as just above Cro-magnon level. The sight of a naked woman causes them to become slobbering sex fiends with Walter (Flavio Andreini) having strong homo-sado-masochistic tendencies (How's that for dime store analysis?). For the next hour the women are abused and degraded until Sister Christina can stomach no more. She poisons Lino (who was incompacitated during an earlier rape attempt) and blows away Walter with his own gun. Aldo (who in flashback sequences detailing the robbery, it is discovered killed the innocent people) is cornered and beaten to death by all the other girls.

Director Franco Prosperi directs with a surehand (there are a minimum number of closeups so the dubbing isn't as distracting), not flinching when it comes to violence and degradation. Unfortunately, he's recently been forced to direct endless CONAN ripoffs (THE INVINCIBLE BARBARIAN and THRONE OF FIRE to name a few) but based on this film one can hope he'll return to the horror fold soon. Ray Lovelock's performance as Aldo convinces us of his sincerity only to reveal the low-life SOB he really is. Florinda Balkan has appeared in numerous films over the past twenty years and her versatility really shows here. Forced to appear nude early on only proves he's not afraid to take on difficult roles. This film is considered by some to be a sequel (in story similarity only) to Aldo Lado's NIGHT TRAIN MURDERS. That film took the plot of LAST HOUSE ON THE LEFT and transferred it to a train. A difficult film to recommend but at least Prosperi doesn't give in to his baser instincts. The women triumph in the end, but at too great a cost. It leaves a bitter taste.

Please note the still to your right. Some of you will recall my comments last issue on Gary Levinson's thesping ability. Well Gary requested a copy of HTT 27, so I sent him one highlighting in yellow my mention of his performance. Gary obviously has a sense of humor as the autographed still proves. By now you also realize that this issue is late and a bit thin with reviews. Excuses range from a hectic work schedule (budget, oil reserves calculations,etc) to the Holiday season (a three year old who demands she trim the Christmas tree) to the fact that in a few months I'll be moving again(groan!). It will only be across town (living out here in the boonies is boring) so no change in HTT's address. So expect the next few issues to be late also. I'll try and make it up with some 8 pagers next year. I hope everyone has a good time this season.

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HERE NOW THE NEWS---Let me get this off my chest. Empire Pictures is legendary for producing mostly junk that is quickly relegated to the video screen. Now they've gone and formed a Video label expressly for crap that they know is so bad they've given up the thought of any serious exhibition (I know they released their first two "films" on a double-bill but trust me, it ain't gonna last). Here is a list of titles supposedly set up for release over the next 15 months: SORORITY BABES IN THE SLIME BOWL-O-RAMA, GALACTIC GIGOLO, ASSAULT OF THE KILLER BIMBOS, MAXIMUM THRUST, HACK 'EM HIGH, SPACE SLUTS IN THE SLAMMER, I WAS A TEENAGE SEX MUTANT (obviously designed for people who rent only Empire or Troma product), BEASTIE BOX, FIENDS (how did something like that get in here), L.A.B.C., DIRTY FILTHY SLIME, CORPSES NEVER DIE, BARBECUE BIMBOS, DEVINE, and BEACH BITCHES. I know I'm supposed to be objective but I ain't wasting time with that stuff.----Lucio Fulci's THE NEW GLADIATORS is set for release in December by Media.----Prism has BLOOD RAGE and BLOOD HOOK while Vestron has BLOOD DINER. All three are based on children's toys (not really but merchandising is really getting out of hand).----New label Virgin Vision has an old title for a new film called MADHOUSE. Not the Vincent Price nor the Italian made version but one that stars Trish Everly as identical twins (one of which has an evil dog-ooch,scary)----The synopsis to Prism's MINDKILLER reads like a remake of THE BRAIN FROM PLANET ARDUS. Now there's a film just begging to be done right.----I know zip about TWE's PLUTONIUM BABY and I'd like to keep it that way.----Academy tries to ripoff renters by rereleasing CHRISTMAS EVIL as TERROR IN TOYLAND----Imperial Entertainment has DEMONS 2,which from the previews, looks like a cross between VIDEODROME and THEY CAME FROM WITHIN. ADIOS



GARY LEVINSON as himself in "TRUCK PAYER" (formerly titled "DEATH CORP")